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# THE ROLLING STONES

LET IT BLEED



ALFRED'S  
CLASSIC  
ALBUM  
EDITIONS





# THE ROLLING STONES

## LET IT BLEED

### ALBUM NOTES

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**Release Date:** December 5, 1969

**Top Chart Position:** No. 3, reached December 20, 1969

**Standout Tracks:** "Midnight Rambler," "Gimme Shelter," "You Can't Always Get What You Want" and "Let It Bleed"

**Significance:** Recorded mostly without founding member and original lead guitarist Brian Jones—who left the band before the album was finished; released at roughly the same time as the band's infamous free concert in Altamont, California; introduced American Mick Taylor as the new guitarist.

**Milestone:** Featured Keith Richards' first lead vocal performance with the song "You Got the Silver"; when the album reached No. 1 in the U.K., it displaced the Beatles' *Abbey Road*.



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# THE ROLLING STONES

## LET IT BLEED

### FOREWORD

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The last Rolling Stones album of the 1960s, *Let It Bleed*, was released on December 5, 1969, timed to coincide with the band's first U.S. tour in three years. December 6th would find them playing the infamous free concert at Altamont, California, documented in Albert and David Maysles' film *Gimme Shelter*—which derived its title from the first track on the U.K. release of the album. Sadly, the foreboding, apocalyptic vision of the song was born out by the mayhem of that night. "Midnight Rambler" is also thematically frightening as it invokes the Boston Strangler, who had, only two years earlier, been convicted of murdering 13 women. Clearly, the decade was ending on a dark note and the Stones were providing the soundtrack.

Though Brian Jones contributed percussion and autoharp to "Midnight Rambler" and "You Got the Silver," he officially departed the band on June 9th of that year. Two weeks before his death on July 3rd, he was replaced by Mick Taylor, a 21-year-old American who had played in John Mayall's Bluesbreakers. Taylor made his performance debut with the band at a huge free concert in London's Hyde Park that took place two days after Jones's death. Like the man he replaced, Taylor is heard on only two tracks of *Let It Bleed*: "Country Honk," a countrified version of the hit single "Honky Tonk Women," and "Live with Me."

Produced by Jimmy Miller, who had worked on *Beggars Banquet*, the album presents a broad spectrum of stylistic diversity. Guest musicians include former Raelette Mary Clayton, whose searing vocals are heard on "Gimme Shelter;" keyboard men Nicky Hopkins, Ian Stewart and Leon Russell; Ry Cooder (mandolin); Al Kooper (keyboards and French horn); Bobby Keys (sax); and Byron Berline (fiddle), among others. "You Can't Always Get What You Want" features the London Bach Choir augmented by a female soul gospel chorus including Madelaine Bell, Doris Troy and Nanette Newman, with percussion by Rocky Dijon and a brilliant arrangement by Jack Nitzsche. The track is thought to be the Stones' counterpoint to the Beatles' "Hey Jude." (Of course, the album's title is clearly a clever riposte to *Let It Be*.) Along these same lines, it should be noted that *Let It Bleed* climbed to No. 1 on the U.K. album charts, displacing *Abbey Road* from the top slot.

Save for the mesmerizing version of Robert Johnson's blues classic "Love in Vain," all of the songs were Jagger-Richards compositions with Keith Richards' first-ever lead vocal heard on the plaintive "You Got the Silver."

*Let It Bleed* is acknowledged today as one of the most powerful of all Rolling Stones albums. Recorded and released during a time of turmoil in the world and within the band, these songs endure as testimony to the power of the Stones' transcendent artistry. Despite or, perhaps, because of the bleak vision of most of these songs, they have endured through the years like the Stones themselves.



# THE ROLLING STONES

## LET IT BLEED

### CONTENTS

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|                                         |    |
|-----------------------------------------|----|
| LET IT BLEED .....                      | 4  |
| LOVE IN VAIN .....                      | 11 |
| MIDNIGHT RAMBLER .....                  | 16 |
| GIMME SHELTER .....                     | 32 |
| YOU GOT THE SILVER .....                | 40 |
| YOU CAN'T ALWAYS GET WHAT YOU WANT .... | 44 |
| LIVE WITH ME .....                      | 54 |
| MONKEY MAN .....                        | 60 |
| COUNTRY HONK .....                      | 67 |

Words and Music by  
MICK JAGGER and KEITH RICHARDS

(C)

*w/slide*

[illegible]

**Moderate country rock feel ♩ = 116**

Elec. Gtr. tacet

**A**

Capo → III

\*\*Acous. Gtr.

*mf*

**D**

**Dsus**

**D**

TAB

\*\*Acous. Gtr. w/capo III, chord frames and TAB numbers relative to capo.

7

E

A

Asus

A

1. Well, we all

TAB

1. Well, we all\_\_\_\_\_

# Chorus 1 & 2:

**A**

**D**

**Dsus**

**D**

11 *\* Acous. Gtr. cont. simile*

— need some - one we can lean on. — And if you  
 — (2.) need some - one we can dream on. — And if you

**Elec. Gtr.**

w/slide  
 (Elec. Gtr. 2nd time only.)

**T**  
**A** 12  
**B**

15  
 15

\*Vocal harmony 2nd time only.

**E**

**A**

**Asus**

**A**

15

want it, well, you can lean on me. — Yeah, we all —  
 want it, ba - by, well, you can dream on me. — Yeah, we all —

**T**  
**A** 10/12 10 12 12 10 10/12 12 10 12 0 10/12 12 12 12 10 0  
**B**

**D**

**Dsus**

**D**

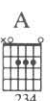
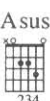
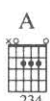
19

— need some - one we can lean on. — And if you  
 — need some - one we can dream on. — And if you

**T**  
**A** 10/11 10 3 5 5 5  
**B**



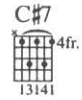
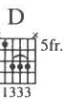
## To Coda ☪

E  A  Asus  A 

23  
want it, well, you can lean on me. She said, "My  
want to, well, you can cream on me."

TAB  

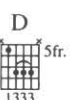
## Verse 1:

C#7  D 

27  
breasts, they will al - ways be o - pen. Ba - by,

E  A 

31  
you can rest your wear - y head right on me. And there will

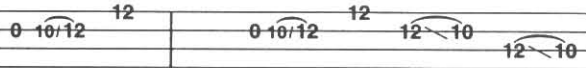
C#7  D 

35  
al - ways be a space in my park - ing lot when you need

E 

39  
a lit - tle coke and sym - pa - thy." 2. Yeah, we all

Elec. Gtr. 

TAB 

## ⊕ Coda

## Verse 2:

**43**  **A**  **C#7** 4fr. 13141

I was dream - ing of a steel gui - tar en - gage -

**Elec. Gtr.**

**TAB** 12 10/12 12 12

**46**  **D** 5fr. 1333  **E** 231

- ment when you drunk my health in scen - ted jas - mine tea.

**TAB** 4/5 4/5 5 7

**50**  **A** 234  **C#7** 4fr. 13141

But you knifed me in my dirt - y, filth - y base -

**TAB** 10 12 12 12 10 10/12 12 9 11

**54**  **D** 5fr. 1333  **E** 231

- ment with that jad - ed, fad - ed, junk - y nurse. Oh, what plea -

58

sant com - pan - y, hah! Don't we all

TAB: 10/12 12 0 10/12 12 0 10/12 12 12 10 10/12 12 12 10

## Chorus 3:

60

need some - one we can feed on. Yeah, and if you

TAB: 12

**Guitar Chords:**  
 A (234), D (132), Dsus (134), D (132)  
*Elec. Gtr. cont. ad lib. fills simile*

64

want it, well, you can feed on me. Hey!

**Guitar Chords:**  
 E (231), A (234), Asus (234), A (234)

68

Take my arm, take my leg, oh, ba - by, don't you take my head.

**Guitar Chords:**  
 D (132), Dsus (134), D (132)

72

Whoo! Yeah, we all

**Guitar Chords:**  
 E (231), A (234), Asus (234), A (234)

## Chorus 4:

76  234  132  134  132

— need some - one we can bleed on. — Yeah, — and if you

80  231  234  234  234

want it, ba - by, well, you can bleed on me. — Yeah! — We all —

84  132  134  132

— need some - one we can bleed on. — Yeah, yeah, — and if you

88  231  234  234  234

want it, ba - by, why don't - cha bleed on me, — all o - ver. Who!

## Instrumental:

92  234  132  134  132

Elec. Gtr.      

w/slide

|   |    |    |    |    |    |
|---|----|----|----|----|----|
| T | 15 | 15 | 15 | 15 | 15 |
| A | 15 | 15 | 15 | 15 | 15 |
| B |    |    |    |    |    |

96  231  234  234  234

|   |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|
| T | 15 | 15 | 10 | 12 | 12 | 12 | 10 | 10 | 12 | 11 |
| A | 15 | 15 |    |    |    |    |    |    |    |    |
| B |    |    |    |    |    |    |    |    |    |    |



100

D Dsus D

TAB

12 10 12 12 15 14 15 14 15 15 14 12

104

E A Asus A

Ahh, \_\_\_\_\_

TAB

10/12 12 10/12 12 10/12 12 12 10 10/12 12 12 10 12 12 10/12 12 9 12

### Outro:

108

A D Dsus D

*Elec. Gtr. cont. ad lib. fills simile*

get it on, rid - er, whoo! \_\_\_\_\_ Get it on, rid - er,

*Repeat ad lib. and fade*

112

E A Asus A

get it on, rid - er, you can bleed all o - ver me, \_\_\_\_\_ yeah! \_\_\_\_\_



**G7**

7

with her suit - case in my hand.\_\_\_\_ Yeah, I

**TAB**

1 0 0 0 0 0 0 0 0 0 3 0 3 3 0 3 1 3

3 3 2

**TAB**

3 3 3 3

**C**

9

fol - lowed her up to the sta - tion\_\_\_\_ with her suit - case in my hand.\_

**TAB**

2 0 1 0 2 3 2 0 1 0 2 0 1 2 0 0 2 0 0

3 2 3 2 2

**TAB**

8 8 9 10 9 10

**D7/F#**

2 3 1 4

11

G  D  G  Gsus  G 

Whoa, it's

TAB

3 0 0 0 0 2 3 0 3 0 0 0 0 0 0 0

3 3

10 8 10 8 15 15

13

D  D/F#  Em  C 

hard to tell, it's hard to tell when all your love's in

TAB

0 3 2 0 2 3 2 0 2 3 2 0 0 0 0 1 0 2 1 0 1 0

2 2 0 3 0 2 0 2 0 2 0 2 0

8 8

15

G 32 4

G7 32 1

1. D 132

2.3. D 132

vain.

2. When the

TAB

3 0 0 0 0 3 1 0 3 0 2 3 3 2 0 2 3 2 3 0 0 2 3 0 2 3 2 3 0

\*Mandolin (arr. for gtr.) *8<sup>va</sup> throughout*

*mf*

TAB

18

TAB

11 15 5 5

### Instrumental:

Acous. Gtr. & Elec. Gtr. cont. simile

\*Mandolin in standard tuning, no capo  
(TAB numbers are as written).

18

G 32 4

G7 32 1

TAB

18 18 16 18 18 14 15 17 15 17 15 17 15 15 15 15 13

C 32 1

D7/F# 2 3 14

G 32 4

D 132

G 32 4

Gsus 3 14

G 32 4

22

TAB

16 18 16 15 16 15 17 16 18 16 18 18 18 14 15 15 15 15 15 17 15 17 17



To Coda ♪

D.S. ♪ al Coda

26

D Em C G G7 D

132 23 32 1 32 4 32 1 132

3. When the

TAB 15 15 15 16 18 18 14 15 18 15 15

♪ Coda

rit.

30

Em C G G7 D7 G7

23 32 1 32 4 32 1 213 32 1

All my love's in vain.

Acous. Gtr.

rit.

TAB 0 0 0 1 0 2 0 2 3 0 3 1 3 0 1 0 0 2 1 3 0 1

Elec. Gtr.

rit.

TAB 8 11 15 3 3

## Verse 2:

When the train come in the station,  
I looked her in the eye.  
Well, the train come in the station  
And I looked her in the eye.  
Whoa, I felt so sad, so lonesome  
That I could not help but cry.

## Verse 3:

When the train left the station,  
It had two lights on behind.  
Yeah, when the train left the station,  
It had two lights on behind.  
Whoa, the blue light was my baby  
And the red light was my mind.

# MIDNIGHT RAMBLER

Moderate blues shuffle ♩ = 126 (♩ = ♩♩)

Words and Music by  
MICK JAGGER and KEITH RICHARDS

Intro:

**Elec. Gtr. 1**

*mf*

B 7fr. 134211 A 5fr. 134211 E 7fr. 1333 B 7fr. 134211 A 5fr. 134211 E 7fr. 1333

5 *Elec. Gtr. 1 cont. simile*

B 7fr. 134211 A 5fr. 134211 E 7fr. 1333 B 7fr. 134211 A 5fr. 134211 E 7fr. 1333

TAB

9 7 9 9 11 7 9 9 11 9 9 11 7 9 9 11 7 9 9 11 7 9 9 11 7

Chorus 1 & 2:

9 *Elec. Gtr. 1 cont. simile*

B 7fr. 134211 A 5fr. 134211 E 7fr. 1333 B 7fr. 134211 A 5fr. 134211

hear a - bout the mid - night ram - bler? Ev - 'ry - bod - y got to go.  
(2.) talk - in' 'bout the mid - night gam - bler, the one you nev - er seen be - fore.

**\*Elec. Gtr. 2**

*mf* w/slide  
(Elec. Gtr. 2, 2nd time only.)

TAB

12 10 7 9 8 6 12 10 12 10

\*Elec. Gtr. 2 in Open E tuning: ⑥ = E; ⑤ = B; ④ = E; ③ = G♯; ② = B; ① = E

12 E 7fr. 1333 B 7fr. 134211 A 5fr. 134211 E 7fr. 1333

Did you hear a - bout the mid - night ram - bler? The  
A - talk - in' 'bout the mid - night gam - bler, did you

TAB

7 9 8 6 10 12 12 10 7 9 8 6 10 12 12 10 7 9 8 6

## Verses 1 &amp; 2:

15

B 7fr. 134211

A 5fr. 134211

E 7fr. 1333

A 5fr. 134211

E 7fr. 1333

one that shut the kit - chen door? 1. He don't give you a hoot out of warn -

see him jump the gar - den wall? 2. Sigh - in' down the wind so sad -

## Elec. Gtr. 1

15

1. He don't give you a hoot out of warn -

2. Sigh - in' down the wind so sad -

TAB

9 7 10 10 7 9 7 7

15

1. He don't give you a hoot out of warn -

2. Sigh - in' down the wind so sad -

TAB

10 12 12 10 7 9 8 6

18

B 7fr. 134211

A 5fr. 134211

E 7fr. 1333

B 7fr. 134211

- ing, wrapped up in a black cat cloak. He

- ly, lis - ten and you'll hear him moan. Yeah, well,

18

- ing, wrapped up in a black cat cloak. He

- ly, lis - ten and you'll hear him moan. Yeah, well,

TAB

9 7 11 7 12 7 11 7 9 7 10 10 7 9 7 7 9 7 11 7 12 7 11 7

## Elec. Gtr. 2

grad. slide

grad. slide

TAB

7 (7) 5 7 7 (7) 5 7

1. **B**

7 fr.

1 3 4 2 1 1

2.  
B  
7 fr.  
34211

27

134211

2. I'm

TAB

TAB

30

TAB

9 10 11 9 11 9 10 11 9 11 9 10 11 9 11 9

5 7 7 10 7 5 7 7 5 7 6 7

*Instrumental:*

*Play 4 times*

33

B 7fr. 134211

A 5fr. 134211

E 7fr. 1333

B 7fr. 134211

A 5fr. 134211

TAB

9 10 10 9 7 9 9 11 7 9 9 11 9 9 11 9 9 11 7 9 9 11 7

10 12 12 10 7 9 6 6 5 7 7



1.2.3. 4.

E 7fr. 1333 E 7fr. 1333

36

Did you

TAB 9 9 11 7 9 9 11 9 7 9 9 11 7 9 9 11 9 7

TAB 10 12 12 10 12 12 10 12 12

## Verse 3:

A 5fr. 134211 E 7fr. 1333 B 7fr. 134211 A 5fr. 134211 E 7fr. 1333

38 Elec. Gtrs. 1 & 2 resume verse fig. simile

hear a - bout the mid - night ram - bler? Well, hon - ey, it's no rock 'n' roll

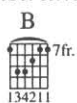
B 7fr. 134211 A 5fr. 134211 E 7fr. 1333 B 7fr. 134211

41 show. Well, I'm a - talk - in' 'bout the mid - night gam - bler, yeah, the

A 5fr. 134211 E 7fr. 1333 B 7fr. 134211

44 one you nev - er seen be - fore.

## Instrumental:



## 46 Elec. Gtr. 1

Staff 1: Musical notation for Elec. Gtr. 1, measures 46-52. The staff shows a sequence of eighth notes with triplets, primarily on the 9th and 10th frets.

Staff 2: TAB notation for Elec. Gtr. 1, measures 46-52. The fret numbers are 9, 10, 11, 9, 10, 11, 9, 10, 11, 9, 10, 11, 9, 10, 11, 9.

## Elec. Gtr. 2

Staff 1: Musical notation for Elec. Gtr. 2, measures 46-52. The staff shows a sequence of eighth notes with triplets, primarily on the 5th and 7th frets.

Staff 2: TAB notation for Elec. Gtr. 2, measures 46-52. The fret numbers are 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5.

49

Staff 1: Musical notation for Elec. Gtr. 1, measures 49-55. The staff shows a sequence of eighth notes with triplets, primarily on the 9th and 10th frets.

Staff 2: TAB notation for Elec. Gtr. 1, measures 49-55. The fret numbers are 9, 10, 11, 9, 10, 11, 9, 10, 11, 9, 10, 11, 9, 10, 11, 9.

Staff 1: Musical notation for Elec. Gtr. 2, measures 49-55. The staff shows a sequence of eighth notes with triplets, primarily on the 5th and 7th frets.

Staff 2: TAB notation for Elec. Gtr. 2, measures 49-55. The fret numbers are 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5.

Driving rock feel ♩ = 152 (♩ = ♩)

53

Staff 1: Musical notation for Elec. Gtr. 1, measures 53-59. The staff shows a sequence of eighth notes with triplets, primarily on the 9th and 10th frets.

Staff 2: TAB notation for Elec. Gtr. 1, measures 53-59. The fret numbers are 9, 10, 11, 9, 10, 11, 9, 10, 11, 9, 10, 11, 9, 10, 11, 9.

Staff 1: Musical notation for Elec. Gtr. 2, measures 53-59. The staff shows a sequence of eighth notes with triplets, primarily on the 5th and 7th frets.

Staff 2: TAB notation for Elec. Gtr. 2, measures 53-59. The fret numbers are 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5.

57

TAB

9 9 7 9 11 7 9 11 9 9 11 7 9 11 7 9 11 7 9 11 7

TAB

10-12 10-12 10-12

1.2. 3.

61

Oh, don't do

TAB

9 7 11 7 9 7 11 7 9 7 11 7 9 7 11 7 9 7 11 7

TAB

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

64

*Elec. Gtrs. 1 & 2 cont. simile*

that. Oh, don't do that. Yeah, oh, don't do that. Yeah, don't you

67

dare do that. Don't you dare do that. Don't do that. Don't do

Elec. Gtr. 1

TAB

7 9

*Repeat as necessary*

*Last time*

70

that. Oh, don't do that. Oh, don't do that. Oh, don't do

Elec. Gtr. 2

TAB

7 10 9 7 10 7 9 7 10 7 9 7

73 *grad. rit.*

that. Oh, don't do that. Oh, don't do that. Oh, don't do

*grad. rit.*

TAB

7 10 7 7 7 10 7 7 7 10 7 7

*grad. rit.*

TAB

10 12 10 12 10 12

band tacet

76

that.

TAB

TAB

**Slow and rubato** ♩ = 72 ( $\text{♪} = \overline{\text{♩}}^3$ )

Elec. Gtr. 2 tacet

80 Elec. Gtr. 2 tacet

7 8 9 7 8 9 7 8 9 10 9 10 11 10 11 10 10 9 10



84

Well, you

TAB

Chorus 3:

89

heard a - bout the Bos - ton... It's not one of those.

Elec. Gtr. 1

TAB

90

Elec. Gtr. 2

TAB

92

Well, talk - in' 'bout the mid - night... unh! shh! The

TAB

95

TAB

## Verse 4:

95

B 7fr. 134211

A 5fr. 134211

E 7fr. 1333

A 5fr. 134211

E 7fr. 1333

one that closed the bed - room door. I'm called the hit-and-run rap - er in

grad. slide

TAB

9 7 10 9 7 9 10 9 10 9 10 9 9

12 12 12 5 12

98

B 7fr. 134211

A 5fr. 134211

E 7fr. 1333

B 7fr. 134211

an - ger, The knife - shar-pened tip - pie - toe.... Or just the

TAB

9 10 9 9 9 9 9 10 10 9 10 9 10

12 10 12 12 10 10 12 5 7 7 5 7 7 5

101

shoot 'em dead, brain-bell jang - ler, you know, the one you nev-er seen be-fore.

TAB

12 12 5 7 7 5/7 5 10/12 10/12

*Verse 5:*

*accel.*

104

B 7fr.  
134211

A 5fr.  
134211

E 7fr.  
1333

B 7fr.  
134211

So if you— ev-er meet the mid-night ram - bler a -

TAB  
9 11 9 11 || 10 10 10 10 10 10 9 9 9 9 9 9 | 9 9 9 11 9 11 9 9 9 11 9 x  
7 7 7 7 || 9 9 9 9 9 9 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 x

TAB  
 $\frac{5}{7} \text{ } 7$   $\frac{5}{7} \text{ } 7$   $\frac{5}{7} \text{ } 7$   $\frac{5}{7} \text{ } 7$  ||  $\frac{5}{7} \text{ } 5$   $\frac{5}{7} \text{ } 5$   $\frac{10}{12}$   $\frac{10}{12}$  |  $\frac{5}{7}$   $\frac{5}{7}$   $\frac{5}{7}$   $\frac{5}{7}$

Drums re-enter, full kit.

107 *Elec. Gtrs. 1 & 2 cont. simile*  
 com-ing down\_ your mar - ble hall, well, he's pounc-ing\_ like a proud black pan-

110

B 7fr. 134211

A 5fr. 134211

E 7fr. 1333

B 7fr. 134211

- ther. Well, you can say I, I told you so! Well, don't-cha

*Verse 6:*  
*poco accel.*

113

A 5fr. 134211

E 7fr. 1333

B 7fr. 134211

A 5fr. 134211

E 7fr. 1333

B 7fr. 134211

*Elec. Gtr. 1 cont. simile*

lis-ten for the mid-night ram - bler, hey, yah, play it eas - y as you go. I'm gon-na

117

A 5fr. 134211

E 7fr. 1333

B 7fr. 134211

A 5fr. 134211

E 7fr. 1333

smash down all your plate glass win - dows, put a fist, put a fist through your steel-plat-ed door!

120

B 7fr. 134211

*accel. poco a poco*

*Elec. Gtr. 1*

TAB

9 9 11 9 11 9 9 11 9 11 9 9 11 9 11 9 9 11 9 9 10 11 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

*Elec. Gtr. 2*

TAB

7 5 7 7 7 5 7 7

5 7 5 7

123

TAB

9 7 9 7 11 7 9 7 9 7 10 11 9 7 9 7 11 7 9 7 9 7 10 11 9 7

TAB

5 7 5 7 7 7 7 7 7 7 5 7 7 7 7 7 7 7 7 7

126

Did you

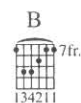
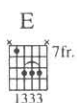
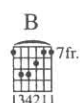
TAB

8 9 8 9 8 9 7 10 11 8 9 8 9 8 9 7 10 11 8 9 8 9 8 9 7 10 11 8 9 8 9 8 9 7 10 11 8 9 8 9 8 9 7 10 11 8 9 8 9 8 9 7 10 11 8 9

TAB

7 5 7 7 7 7 7 7 7 7 5 7 7 7 7 7 7 7 7 7

### Chorus 4:



129

Elec. Gtrs. 1 & 2 resume Chorus 1 & 2 fig. simile

hear a - bout the mid-night ram - bler? He'll leave his foot - prints up and down your hall...



132

E 7fr. 1333

B 7fr. 134211

A 5fr. 134211

E 7fr. 1333

And did you hear a - bout the mid-night gam - bler? And did you see

## Verse 7:

B 7fr. 134211

A 5fr. 134211

E 7fr. 1333

A 5fr. 134211

E 7fr. 1333

135

me make my mid-night call? And if you ev - er catch the mid-night ram -

*Elec. Gtrs. 1 & 2 resume verse fig. simile*

B 7fr. 134211

A 5fr. 134211

E 7fr. 1333

B 7fr. 134211

138

- bler, I'll steal your mis - tress from un - der your nose. I'll go eas -

A 5fr. 134211

E 7fr. 1333

B 7fr. 134211

141

- y with your cold fanged an - ger. I'll stick my

A 5fr. 134211

E 7fr. 1333

B 7fr. 134211

143

knife right down your throat, ba - by, and it hurts!

## Elec. Gtr. 1

TAB

9 7 7 9 7 8 8 9 9 7 7

## Elec. Gtr. 2

TAB

7 5 7 7 (7) 5 5/7 7 (7) 5



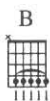
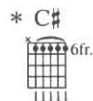
# GIMME SHELTER



Words and Music by  
MICK JAGGER and KEITH RICHARDS

Moderately ♩ = 116

Intro:



\*\*Elec. Gtr. 2

*mf*

7 9 9

T  
A  
B

\*Elec. Gtr. 1

*mf w/tremolo*

T  
A  
B

6 7 7 7 7 4 5 5 5 5 2 4 2 4 2 4 2 4 2 2 4 5 4 4 4 4

6 8 8 8 6 4 6 6 6 4 2 4 2 4 2 4 2 2 4 4 4 4

6 6 6 4 2 2 2 2 2 2 2 4

\*Elec. Gtr. 1 in Open G tuning: ⑥ = D; ⑤ = G; ④ = D; ③ = G; ② = B; ① = D. \*\*Elec. Gtr. 2 in standard tuning.  
Chord frames reflect Elec. Gtr. 1. (Keith Richards removes his low E string when using open G tuning, using only strings 1 through 5, but if left intact, string 6 should be tuned down to D.)



Elec. Gtr. 1 cont. simile  
Bkgd. Voc. Fig.

end Bkgd. Voc. Fig.

5

Oo, oo, oo.

T  
A  
B

9 7 9 10 7 9 9

w/Bkgd. Voc. Fig. 3 times

Chord diagrams: C# (6fr.), B, A, B.

Musical notation (Measures 9-12):

9 1/2 1/2 1/2

TAB: 9 9 (9) 7 9 7 9 9 (9) 7 9 9

Chord diagrams: C# (6fr.), B, A, B.

Musical notation (Measures 13-16):

13 1/2 1/2 1/2

TAB: 9 7 9 (9) 7 9 7 9 9 (9) 9

**Elec. Gtr. 1**

Musical notation (Measures 9-12):

TAB: 6 6 7 9 7 6 4 4 5 7 5 4 2 4 2 4 2 4 2 4 2 2 5 4 4

Chord diagrams: C# (6fr.), B, A, B.

*Elec. Gtr. 1 cont. simile*

Musical notation (Measures 17-20):

17 1/2

TAB: 9 (9) 9 7 9 9 7 9 7 9 7 9 7 9

21

C# 6fr.

B

A

B

TAB

\*Elec. Gtr. 3

Rhy. Fig. 1

end Rhy. Fig. 1

*mf*

TAB

\*Elec. Gtr. 3 in standard tuning.

§ Verse:

Elec. Gtr. 3 tacet



25

1. Oo, \_\_\_\_\_ a storm \_\_\_\_\_ is threat - 'ning \_\_\_\_\_

2. Ooh, \_\_\_\_\_ see the fire \_\_\_\_\_ is sweep - in' \_\_\_\_\_

3. Mm, \_\_\_\_\_ the flood \_\_\_\_\_ is threat - 'ning \_\_\_\_\_

TAB

Elec. Gtr. 1

TAB

27

my \_\_\_\_\_ ver - y life \_\_\_\_\_ to - day. \_\_\_\_\_  
 our \_\_\_\_\_ ver - y street \_\_\_\_\_ to - day. \_\_\_\_\_  
 my \_\_\_\_\_ ver - y life \_\_\_\_\_ to - day. \_\_\_\_\_

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 6 | 8 | 6 | 6 | 8 | 6 | 6 | 6 | 6 | 6 | 6 | 4 |
| 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 4 |
| 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 4 |

*Elec. Gtr. 1 cont. simile*

29

If I \_\_\_\_\_ don't get some shel - ter, \_\_\_\_\_  
 Burns \_\_\_\_\_ like a red \_\_\_\_\_ coat car - pet; \_\_\_\_\_  
 Gim - me, \_\_\_\_\_ gim - me shel - ter \_\_\_\_\_

**Elec. Gtr. 2**

TAB

|   |    |   |    |   |    |    |    |
|---|----|---|----|---|----|----|----|
| 9 | 11 | 9 | 11 | 9 | 11 | 11 | 11 |
| 9 | 11 | 9 | 11 | 9 | 11 | 11 | 11 |
| 9 | 11 | 9 | 11 | 9 | 11 | 11 | 11 |

*To Coda* ☼

31

ooh yeah, \_\_\_\_\_ I'm gon - na fade \_\_\_\_\_ a - way. \_\_\_\_\_  
 mad bull \_\_\_\_\_ lost \_\_\_\_\_ your way. \_\_\_\_\_ }  
 or \_\_\_\_\_ I'm gon - na

TAB

|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |



## Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 3) 2 times, simile



Elec. Gtr. 1

Cont. rhy. simile

33

War, \_\_\_\_\_ chil - dren, \_\_\_\_\_ it's just a shot a - way, \_\_\_\_\_

TAB

11 9 11 9 11 9

36

it's just a shot a - way. \_\_\_\_\_ War, \_\_\_\_\_ chil - dren, \_\_\_\_\_

TAB

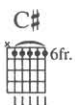
11 11 9 11 11 11 9 11

39

it's just a shot a - way, \_\_\_\_\_ it's just a shot a - way. \_\_\_\_\_

TAB

11 11 11 11 9 11 11



1.

41

*Elec. Gtr. 1 resume verse fig. simile*

Musical notation for measures 41-44. The staff shows a guitar solo with various notes and rests. The TAB staff below shows the fret numbers: 11, 12, 12, 12, 12, (12), 11, 9, 11, 11, (11), 9, 11.

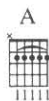
2.

45

Musical notation for measures 45-47. The staff shows a guitar solo with various notes and rests. The TAB staff below shows the fret numbers: 9, 11, 9, 11, 11, 11, 9, 11, 11, (11), 9, 11, 9, 11.

48

Musical notation for measures 48-51. The staff shows a guitar solo with various notes and rests. The TAB staff below shows the fret numbers: 11, 12, 11, (11), 9, 11, 11, 12, 11, 12, 11, 12, 9, 11.

**Guitar Solo:****w/Rhy. Fig. 1** (*Elec. Gtr. 3*) 3 times, *simile***Elec. Gtr. 2**

52

*Elec. Gtr. 1 resume chorus fig. simile*

Musical notation for measures 52-55. The staff shows a guitar solo with various notes and rests. The TAB staff below shows the fret numbers: 11, 9, 11, 9, 11, 9, 11, 9, 11, 11, 9, 11, (11), 9, 11, 9, 11, 11, 11, 11, 11, 9, 11, 11.

56

C# 6fr. B A B

60

C# 6fr. B A B

**Chorus:**

w/Rhy. Fig. 1 (Elec. Gtr. 3) 3 times, simile

w/ad lib. gtr. fill, Elec. Gtr. 2 (use Gtr. solo as a model for improv.)

64

C# 6fr. B A B

Elec. Gtr. 1 resume chorus fig. simile

Rape, mur - der! It's just a shot a - way, it's just a shot a - way.

68

C# 6fr. B A B

Rape, mur - der, yeah! It's just a shot a - way, it's just a shot a - way.

72

C# 6fr. B A B

Rape, mur - der! It's just a shot a - way, it's just a shot a - way.

76

C# 6fr.

Elec. Gtr. 1 resume verse fig. simile

yeah, yeah, yeah.

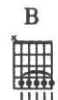
D.S. al Coda

♣ Coda

**Chorus:**

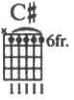
**w/Rhy. Fig. 1** (Elec. Gtr. 3) 4 times, simile

*Elec. Gtr. 2 cont. ad lib. gtr. fills.*

80  6fr.  B

*Elec. Gtr. 1 resume chorus fig. simile*

fade a - way. War, chil - dren,

83  A  B  C# 6fr.

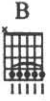
it's just a shot a - way, it's just a shot a - way. It's just a shot a - way,

86  B  A  B

it's just a shot a - way, it's just a shot a - way. I tell you

89  C# 6fr.  B  A  B

love, sis - ter, it's just a kiss a - way, it's just a kiss a - way.

93  C# 6fr.  B  A  B

It's just a kiss a - way, it's just a kiss a - way, it's just a kiss a - way, kiss a - way, kiss a - way.

**Outro:**

*Repeat and fade*

**w/Rhy. Fig. 1** (Elec. Gtr. 3)

*Elec. Gtr. 2 cont. ad lib. gtr. fills.*

97  C# 6fr.  B  A  B

*Elec. Gtr. 1 cont. chorus fig. simile*

# YOU GOT THE SILVER

\*All gtrs. in Open E tuning w/capo I:

⑥ = E ③ = G#

⑤ = B ② = B

④ = E ① = E

Words and Music by

MICK JAGGER and KEITH RICHARDS

Country shuffle ♩ = 92 (♩ = ♩)

Intro:

Capo I → A 5fr. E A 5fr. E A 5fr.

\*\*

Acous. Gtr. *mf* w/slide

1. Hey, —

TAB

\*All gtrs. in Open E tuning w/capo I, chord frames and TAB numbers relative to capo.

§ Verse: \*\*Recording sounds a half step higher than written.

E A 5fr. E A 5fr.

3 babe, — what's in your eyes? — I saw them flash-ing — like air-plane  
(2.) hon - ey, what will I do — when I'm hun - gry — and thirst - y

lights. — You fill my cup, babe, — that's for sure. — Must come  
too, — feel - ing fool - ish, — and that's for sure, — just wait-ing

TAB

[illegible][illegible]

*Chorus:*

13

Acous. Gtr. cont. simile

heart, \_\_\_\_\_ you got my soul. \_\_\_\_\_ You got the sil - ver, \_\_\_\_\_ you got the

Elec. Gtr.

TAB

0

11 11 12 12

12 12

5

16

E

A/C#

E

3

3

gold.\_\_\_\_\_ You got the dia - monds\_\_\_\_\_ from the mine.\_\_\_\_\_ Well, that's al -

grad. slide

TAB

10 12 12

3 5 5

4 5 4 5 0



19  

- right, it'-ll buy some time.\_\_\_\_

Acous. Gtr.

Cont. in slashes

TAB

## Instrumental:

Acous. Gtr. Elec. Gtr. cont. ad lib. fills simile

Acous. Gtr. cont. simile

23

27



32

Acous. Gtr.

2. Tell me,

TAB

## Coda



## Bridge:



Acous. Gtr. resume instrumental fig. simile  
Elec. Gtr. cont. ad lib. fills simile

34

Acous. Gtr. Hey, ba - by, what's in your eyes? Is that the

TAB

37   

dia - monds from the mine? What's that laugh - ing in your

40   

smile? I don't care, no, I don't care.

Chorus:

44   

*Elec. Gtr. cont. ad lib. fills simile*

Oh babe, you got my soul. You got the

47   

sil - ver, you got the gold. It's just your love, just leave me

50  

blind. I don't care, no, that's no big sur - prise.

53    

*Acous. Gtr.*

*rit.*

TAB

*Elec. Gtr.*

*rit.*

TAB

# YOU CAN'T ALWAYS GET WHAT YOU WANT

Words and Music by  
MICK JAGGER and KEITH RICHARDS



Moderately ♩ = 104

N.C.  
(Boys Choir)

I saw her to-day at the re - cep - tion, a glass of wine in her

Aah, aah, aah,

hand. I knew she would meet her con - nec - tion, at her

aah. Aah, aah,

feet was a foot - loose man. No, you can't al - ways get what you

aah, aah, Aah,

10

want. You can't al - ways get what you want. You

aah, aah, aah.

13

can't al - ways get what you want. And if you try some time you'll

Aah, aah, aah,

16

find you get what you need.

aah, aah.

\*Acous. Gtr.

*mf*

TAB

4 0 1 0 0 0

\*Acous. Gtr. capo VIII, in Open E tuning: ⑥ = E; ⑤ = B; ④ = E; ③ = G $\sharp$ ; ② = B; ① = E  
(Chord frames and TAB numbers relative to capo.)

\*\*Chord frames reflect capoed gtr. (Chords in parenthesis reflect concert key).

You Can't Always Get What You Want - 10 - 3  
25738

## Verse 1:

(C) E  
Acous. Gtr. cont. simile

(F2) A2  
2 1

(C) E

26 saw her to - day\_\_ at the re - cep - tion, a glass of wine\_\_ in her hand\_\_

(F2) A2  
2 1

(C) E

(F2) A2  
2 1

29 I knew\_\_ she was gon - na meet her con - nec - tion.\_\_ At her

## Chorus:

(C) E

(F2) A2  
2 1

(C) E

32 feet was a foot-loose man.\_\_ You can't al - ways get what you want.\_\_

(F2) A2  
2 1

(C) E

(F2) A2  
2 1

35 You can't al - ways get what you want.\_\_ You

(C) E

(F2) A2  
2 1

38 can't al - ways get what you want.\_\_ But if you

(Dsus) F#sus  
1112

Acous. Gtr.

open

2 fr open

(F2) A2  
2 1

40 try some - times,\_\_ well, you might find\_\_ you get what you





42 *Acous. Gtr. resume rhy. simile*

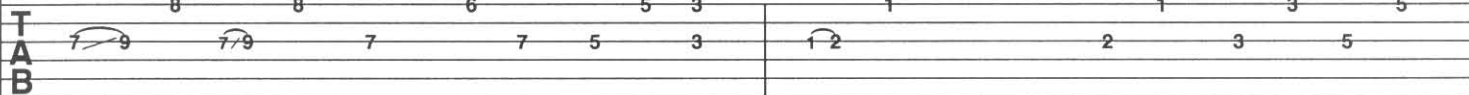
need.

Oh,

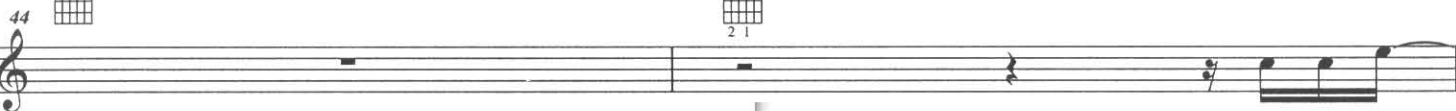
yeah.\_\_\_\_

**\*Elec. Gtr.**

*mf*



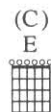
\*Elec. Gtr. in standard tuning w/o capo (TAB numbers are as written).



2. And I went\_\_\_\_



§ Verses 2-5:



\_\_\_\_ down\_\_\_\_ to the\_\_\_\_ dem-on - stra - tion\_\_\_\_

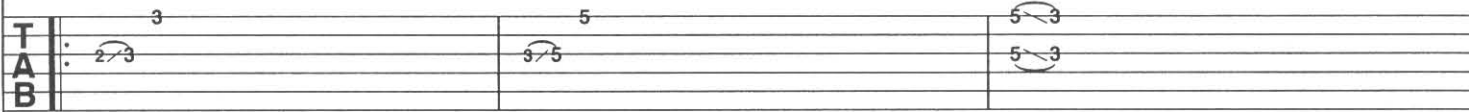
to get\_\_\_\_ my\_\_\_\_ fair share\_\_\_\_ of a - buse.\_\_\_\_

3.4.5. See additional lyrics

**Elec. Gtr.**



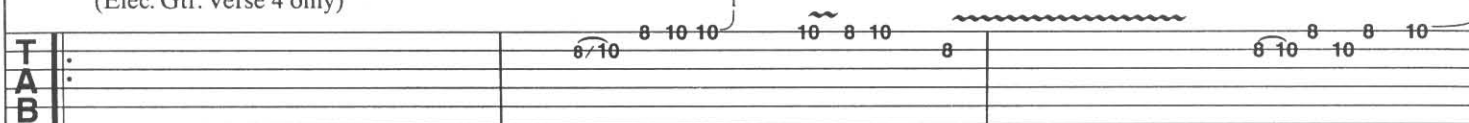
(Elec. Gtr. Verses 2, 3, & 5 only)

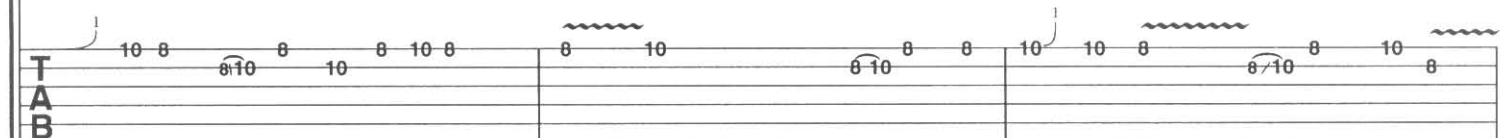
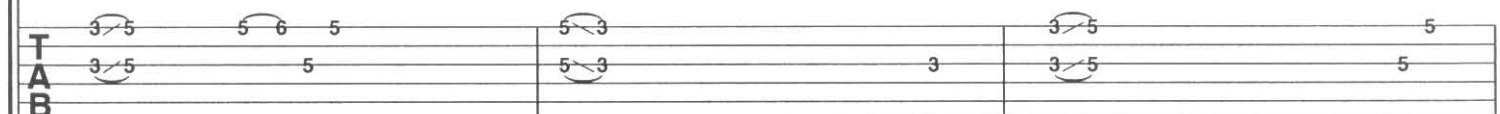
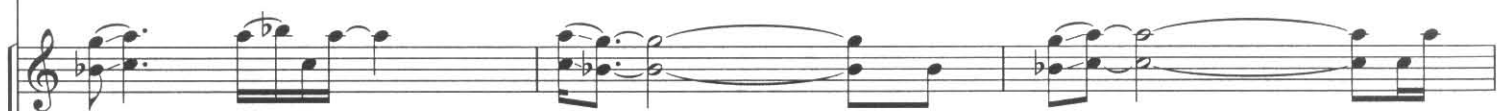


**Elec. Gtr.**



(Elec. Gtr. Verse 4 only)

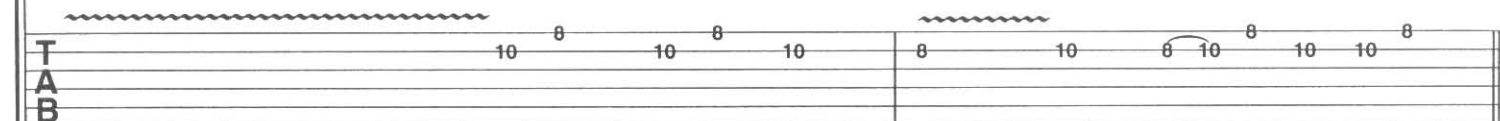
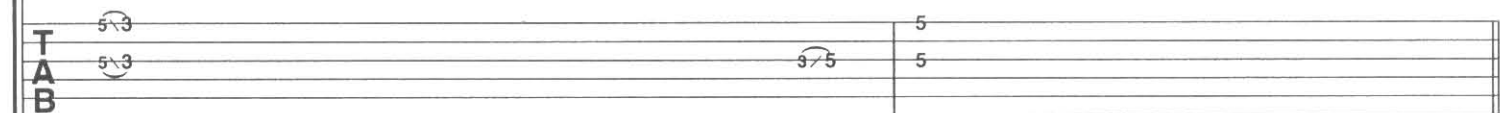
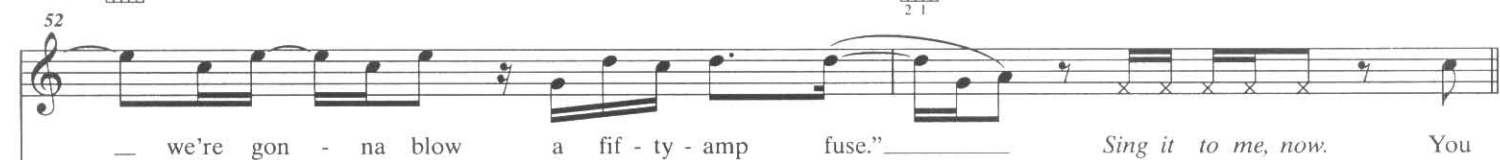


(F2)  
A2(C)  
E(F2)  
A2(C)  
E

1.3.4.

(F2)  
A2

To Next Strain  
(To Chorus:)



[2.] Chorus:

(F2) A2 (C) E (F2) A2

54

4. We de-cid - can't al - ways get what you want. You

TAB

(C) E (F2) A2 (C) E

57

can't al - ways get what you want. You can't al - ways get what you want.

TAB

To Coda ♯

(F2) A2 (Dsus) F#sus (F2) A2

60

But if you try some - times, well, you just might find, you get what you

TAB

1.

(C)  
E

(F2)  
A2

(C)  
E

63

need. Oh ba - by, yeah.

TAB

8 6 5 3 1 1 3 5 8 6 5 5 3 3

7/9 5/7 7 5 3 1 2 2 3 5 7/9 5/7 5 5 3 3

D.S. % 2.

(F2)  
A2

(C)  
E

(F2)  
A2

66

3. I need. Oh, yeah. Who!

TAB

1 8 6 5 3 1

1 2 7/9 7 5 3 1 2

Interlude:

(Dm11/A)  
F#m11/C#

(C/B)  
E/D#

(Csus)  
Esus

231 231 341

Acous. Gtr.

Cont. rhy. simile

69

Aah, aah,

Elec. Gtr.

TAB

6/10 8 10 10 10 8 10

52 (Dm11)  
F#m11

(G7sus)  
B7sus

72 2 31

aah, aah.

TAB

8 10 8 10 8 10 1 10 8 10 10 1 10 8 10 10 1 10 8 10 8

Chorus:

(C)  
E

(F2)  
A2

(C)  
E

(F2)  
A2

74 Acous. & Elec. Gtrs. resume chorus fig. simile

Aah, aah, aah, aah,

(C)  
E

(F2)  
A2

(Dsus)  
F#sus

(F2)  
A2

78 aah, aah. You get what you

(C)  
E

(F2)  
A2

(C)  
E

(F2)  
A2

82 need. 5. I

D.S. al Coda

⊕ Coda

(Dsus)  
F#sus

(F2)  
A2

86 try some - time, you just might find, you just might find you get what you

Elec. Gtr.

TAB

5 5 7 7 8 8 10 10 10 10

(C) E (F2) A2 (C) E (F2) A2

88

need. You

TAB

8 6 5 3 1 1 3 5 8 6 5 5 3 1

7/9 5/7 7 5 3 1 2 2 3 5 7/9 5/7 5 5 3 3 1 2

## Chorus:

(C) E (F2) A2 (C) E (F2) A2

92 *Elec. Gtr. w/ad lib. fills (use Verse 4 as a model for improv.)*

can't al - ways get what you want. You can't al - ways get what you want.

(F2) A2 (C) E (F2) A2

95

You can't al - ways get what you want. But if you

(Dsus) F#sus (F2) A2

98

try some - times, well, you just might find, you get what you

## Outro:

Repeat ad lib. and fade

(C) E (F2) A2 (C) E (F2) A2

100

need. (Aah, aah, aah.)

## Verse 3:

I went down to the Chelsea drugstore  
To get your prescription filled.  
I was standin' in line with Mr. Jimmy.  
An' man, did he look pretty ill.  
(To Verse 4:)

## Verse 4:

We decided that we would have a soda;  
My favorite flavor, cherry red,  
I sung my song to Mr. Jimmy.  
Yeah, and he said one word to me,  
And that was "dead."  
I said to him...  
(To Chorus:)

## Verse 5:

I saw her today at the reception.  
In her glass was a bleeding man.  
She was practiced at the art of deception.  
Well, I could tell by her blood-stained hands.  
Say it!  
(To Chorus:)



# LIVE WITH ME



Words and Music by  
**MICK JAGGER and KEITH RICHARDS**

**Moderately fast rock ♩ = 132**

*Intro:*

**Bass Gtr. (arr. for gtr.)**

*mf*

D 5fr. 1333

A 111

D 5fr. 1333

A 111

TAB

0 3 5 3 5 3 5 | 5 3 5 3 5 | 5 3 0 3 5 3 0 | 5 3 5 3 5 | 3 3 3 3 5 3

§ Verses 1, 2, & 3:

6

D 5fr. 1333

A 111

D 5fr. 1333

1. I got nas - ty hab - its, I take tea at three.  
(2.) score of hare - brained chil - dren, they're all a - locked in the nur - ser - y.

3. Saxophone solo

Elec. Gtr. 2

*mf*

1/2 1/2 1/2 1/2

TAB

Elec. Gtr. 1

*mf*

1/4

TAB

**A** **D** 5fr. **A**

Yes, and the meat I eat for din-ner a - must be  
 They got ear-phone heads, they got dirt - y necks, they're so

**TAB**

**TAB**

**TAB**

**D** 5fr. **A** **D** 5fr.

12  
 hung up for a week. My best friend, he shoots wa -  
 twen - ti - eth cen - tu - ry. Well, they queue up for the bath -

**TAB**

**TAB**

**TAB**

15

A  111

D  5fr. 1333

A  111

- ter rats and a - feeds them to his geese.  
- room 'round a - bout sev - en thir - ty - five.

1/2

1/4

TAB

7 7 7 5 7 5 7 5 7 5 7 7

7 7 7 5 7 5 7 5 7 5 7 7

TAB

2 2 2 2

0 0 0 0

18

D  5fr. 1333

A  111

D  5fr. 1333

Don't-cha think there's a place for you in be-tween the sheets?  
Don't-cha think we need a wom - an's touch to make it come a - live?

TAB

7 5 7 7 5 5 7 5 5 7

7 5 7 7 5 5 7 5 5 7

TAB

7 7 2 2 7 7 3

7 7 0 0 7 7

## Chorus:



21

1. Come on now, hon-ey, we can build a home\_\_ for cheap.\_\_  
 2. You'd look good pram push-ing down the high street.\_\_  
 3. Saxophone solo cont. 3rd time

1/4

TAB

1/4 1/4

TAB



24

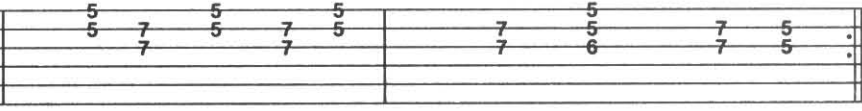
Come on now, hon-ey,

TAB

TAB

1.  

27 don't you wan - na live with me? \_\_\_\_\_ 2. And there's a

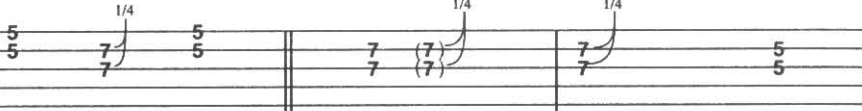
TAB 

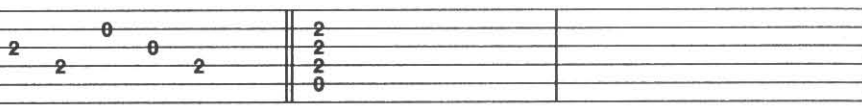
30 1. 2. *D.S. (To Saxophone Solo:)* 3. *A*

Whoa, the

TAB 

hold - - - - -

TAB 

## Verse 4:

34 *Elec. Gtrs. 1 & 2 resume verse fig. simile*

ser - vants they're\_\_ so help - ful, dear,\_\_ the cook she is\_\_ a whore.\_\_ Yes, the

38

but - ler has\_\_ a place\_\_ for her\_\_ be - hind the pan - try door.\_\_ Whoo! The

\*Bass pedals A.

42

maid, she's French,\_\_ she's got no sense,\_\_ she's found the Cra - zy Horse.\_\_ And

46

when she strips,\_\_ the chauf - feur flips,\_\_ the foot - man's eyes\_\_ get crossed.\_\_ Whoo!

50

Don't - cha think there's a place for us\_\_ right a - cross the street?\_\_

54

Don't - cha think there's a place for you\_\_ in be - tween the sheets?\_\_

## Outro:

Repeat and fade w/ad lib. saxophone

58 *Elec. Gtrs. 1 & 2 cont. simile*



# MONKEY MAN

Moderate rock ♩ = 100

Words and Music by  
MICK JAGGER and KEITH RICHARDS

Intro:

Guitar Capo II

Bm7 7fr. 3141

Bm6 7fr. 3141

Bm(#5) 7fr. 3121

B 7fr. 3211

Piano

\*Recording sounds one whole step higher than written.

Bm7 7fr. 3141

Bm6 7fr. 3141

Bm(#5) 7fr. 3121

B 7fr. 3211

\*Elec. Gtr. 1

Piano cont. simile

mf

\*Elec. Gtr. 1 w/capo II, all chord frames and TAB numbers relative to capo.

Bm7 7fr. 3141

Bm6 7fr. 3141

Bm(#5) 7fr. 3121

B 1333

9

I'm a

hold throughout

Verse 1:

D 132

B 1333

13

flea-bit, pea-nut mon-key. All my friends are junk - ies. That's not real-ly true.

16

D

132

I'm a cold I - tal - ian piz - za. I could use a lem-on squeez - er.

TAB

4 5 4 4 6 7 6 0

5 6

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

*Chorus:*

19

B

G 3fr.

What you do?\_\_

But I've been bit and I've\_\_been tossed\_\_a - round\_\_ev -

TAB

22

A

134211

5fr.

B

1333

- 'ry she - rat in\_\_\_ this town.\_\_\_\_

Have you, babe?\_\_

Well,

TAB

6 6 6 6 6 6

7 7 7 7 7 7

7 7 7 7 7 7

5 5 5 5 5 5

2:4

4 4 6 6 6 4

4 4 6 6 6 4

5 6 4 6 6 0

[illegible]

27  1333

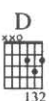
wom - an too. I was

TAB

2/4 4 5 7 7 4 7 7 7 7 7 4 4 5 4

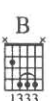
2/4 4 4 6 6 6 6 6 4 4 6 4 0

## Verse 2:

29  132

*Elec. Gtr. 1 resume verse fig. simile*

bit-ten by a boar. I was gouged and I was gored but I pulled on through.

 1333

32  132

Yes, I'm a sack of bro - ken eggs. I al - ways have an un - made bed.

## Chorus:

35  1333

 134211 3fr.

 134211 5fr.

*Elec. Gtr. 1 resume chorus fig. simile*

Don't you? Well, I hope we're not too mes - si - an - ic or a tri - fle too sa - tan - ic.

39  1333

 134211 3fr.

We love to play the blues. Well, I am just a mon - key man. I'm

42  134211 5fr.

 1333

glad you are a mon - key, mon - key wom-an too, babe!

## Instrumental:



45

TAB

49

TAB

52

TAB

\*Elec. Gtr. 2

*mf* w/slide

TAB

\*Elec. Gtr. 2 in Open E tuning : ⑥ = E; ⑤ = B; ④ = E; ③ = G#; ② = B; ① = E

Elec. Gtr. 2 without capo, TAB numbers are as written.

55

TAB

TAB

D

x x o



1 3 2

Dsus  
 x x o  
  
 1 3 4

D

xxo

132

A

XO



III

G

X O O O X

2

Musical score for guitar, showing a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The melody consists of eighth and quarter notes with ties. Below the staff is a tablature section with two staves labeled 'T' and 'B'. The 'T' staff shows fret numbers 10, 12, 0, 5, 7, 10, 12. The 'B' staff shows fret numbers 10, 12, 10, 12.



68

1.2.3. 4.

A D/A A A D/A A

I'm a

TAB

0 2 2 2 2 3 3 3 2 2 2 2 2 2 3 3 3 2 2 2 0 0 2 2 2 2 3 3 3 2 2 2 0

17 12 12 17 16 16 14 14 12 12 17 16 16 14 14 12 12

Outro:



70

mon-key! I'm a mon-key! I'm a

TAB

5 6 4 4 6 6 6 4 5 4 4 6 6 6 5 6 4 4 6 6 6 4 5 6 4 4 6 6 4 4

9 10/12 12 10/12 12 9 9 (9) (9) (9)



*Elec. Gtrs. 1 & 2 cont. simile*

74



mon - key \_\_\_\_\_ man! I'm a mon - key \_\_\_\_\_ man!\_

77



I'm a mon - key! I'm a mon - key! \_\_\_\_\_ I'm a

*Repeat ad lib. and fade*

80



mon - key! \_\_\_\_\_ I'm a mon - key! \_\_\_\_\_ I'm a

**Elec. Gtr. 1**

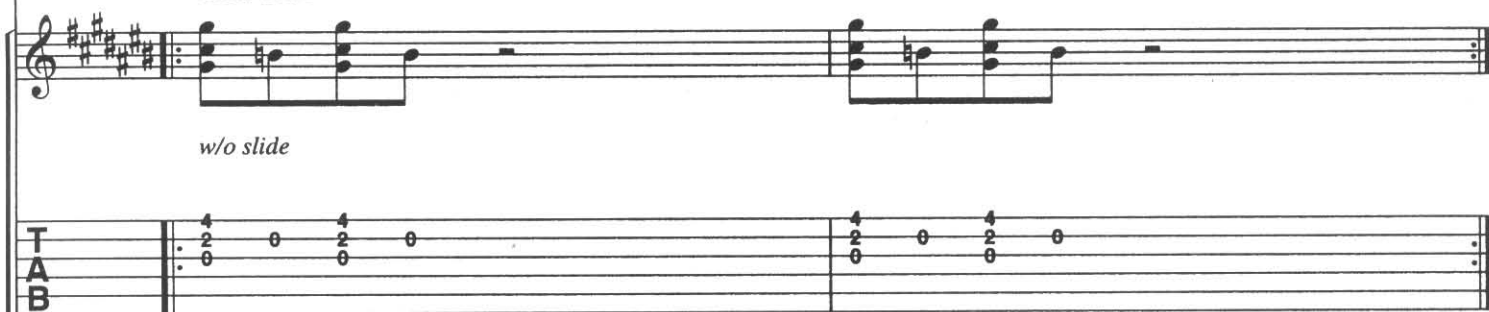


T  
A  
B

4 5 7 7 4 4 5 6 7 7 0

5 6 4 4 6 6 6 5 6 4 6 6 6

**\*Elec. Gtr. 2**



w/o slide

T  
A  
B

4 2 4 2 4 2 4 2 4 2 4 2 4 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*Elec. Gtr. 2 in Open E tuning (see meas. 52 footnote).

# COUNTRY HONK

Moderate laid-back country feel ♩ = 120

Words and Music by  
MICK JAGGER and KEITH RICHARDS

Intro:

Acous. Gtr. *mf*

G 21 3

C 32 1

6 G 21 3 D 132 D/F# T 132 G 21 3

1. I'm

TAB

Verse 1:

10 G 21 3 C 32 1

Acous. Gtr. cont. simile

sit-tin' in a bar tip - pling a jar in Jack - son and,

14 G 21 3 A7 1112 D 132 D/F# T 132

on the street, the sum - mer sun it shines. There's

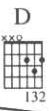
18 G 21 3 C 32 1

man - y a bar - room queen I've had in Jack - son, but I just

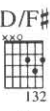
22    

— can't seem to drink you off my mind. It's the hon -

Chorus:

26  

ky tonk wom - en.

30   

Gim-me, gim-me, gim-me the hon-ky tonk blues. 2. I

Verses 2 &amp; 3:

34 

(2.) laid a di - vor - cée in New York Cit - y. I

3. Fiddle solo ad lib.

38    

had to put up some kind of a fight. Whoo! The

\*Elec. Gtr. *mf* w/slide

TAB

\*Elec. Gtr. in Open G tuning: ⑥ = D, ⑤ = G, ④ = D, ③ = G, ② = B, ① = D

42  

la - dy she all dressed me up in ros - es. She

TAB

G D D/F# G

21 3 132 T 132 21 3

46

blew my nose\_ and then\_ she blew\_ my\_ mind.\_ It's the hon -

TAB

12 12 12 12 12

## Chorus:

D G

x x o 132 21 3

50

ky tonk\_ wom-en.

TAB

12 12 12 7 7 7 12 12 12 12 12 12

12 12 12 7 7 7 12 12 12 12 12 12

12 12 12 7 7 7 12 12 12 12 12 12

D D/F# G

x x o 132 T 132 21 3

54

*Elec. Gtr. cont. simile*

Gim-me, gim-me, gim-me the hon-ky tonk\_ blues.

1.

D G

x x o 132 21 3

58

It's the hon - ky tonk\_ wom-en.

D D/F# G

x x o 132 T 132 21 3

62

Gim-me, gim-me, gim-me the hon-ky tonk\_ blues.

Acous. Gtr.

Elec. Gtr.

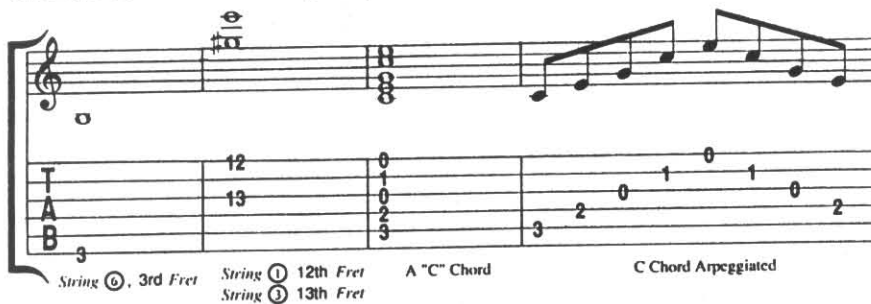
TAB

12 12 12 12 12 12 10 10 12 12

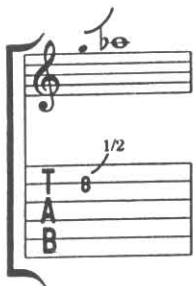
# GUITAR TAB GLOSSARY \*\*

## TABLATURE EXPLANATION

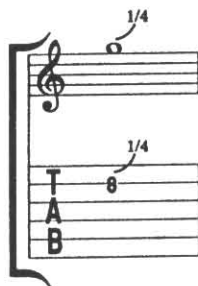
**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



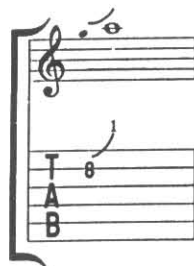
## BENDING NOTES



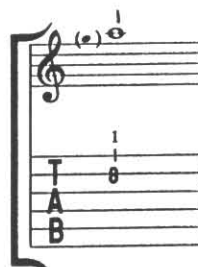
**HALF STEP:** Play the note and bend string one half step.\*



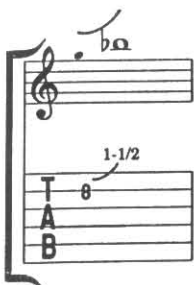
**SLIGHT BEND (Microtone):** Play the note and bend string slightly to the equivalent of half a fret.



**WHOLE STEP:** Play the note and bend string one whole step.



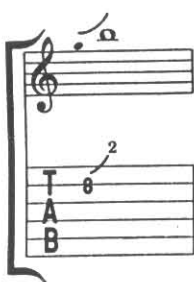
**PREBEND (Ghost Bend):** Bend to the specified note, before the string is picked.



**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.



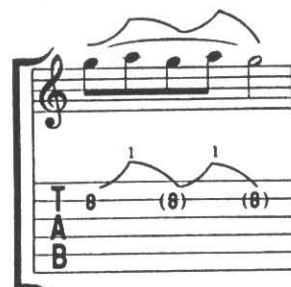
**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.



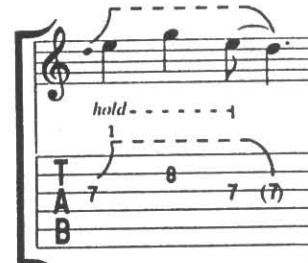
**TWO STEPS:** Play the note and bend string two whole steps.



**REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.



**BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



**BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

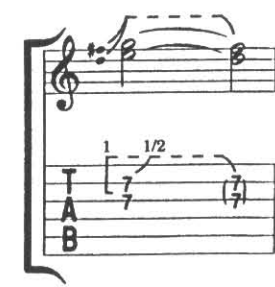


**BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).



**UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.



**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.

\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.



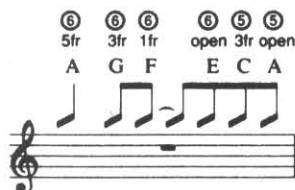
## RHYTHM SLASHES



### STRUM INDICATIONS:

Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



### INDICATING SINGLE NOTES USING RHYTHM SLASHES:

Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.



### FRET-BOARD TAPPING:

"Tap" onto the note indicated by + with

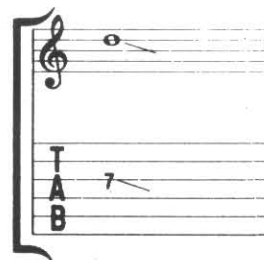
a finger of the pick hand, then pull off to the following note held by the fret hand.



### TAP SLIDE:

Same as fretboard tapping, but the tapped note is slid randomly up the

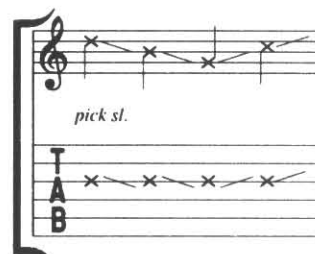
fretboard, then pulled off to the following note.



### SHORT GLISSANDO:

Play note for its full value and slide in specified direction at

the last possible moment.



### PICK SLIDE:

Slide the edge of the pick in specified direction

across the length of the string(s).

## ARTICULATIONS



### HAMMER ON:

Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



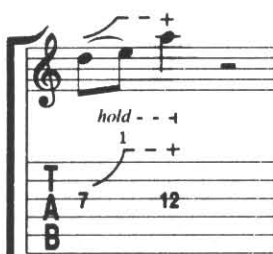
### LEFT HAND HAMMER:

Hammer on the first note played on each string with the left hand.



### PULL OFF:

Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



### BEND AND TAP

TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



### LEGATO SLIDE:

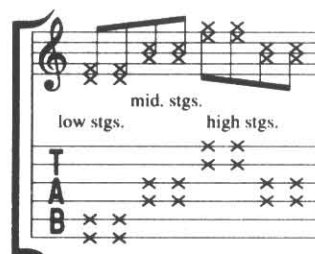
Play note and slide to the following note. (Only first note is attacked).



### LONG GLISSANDO:

Play note and slide in specified direction for the full

value of the note.



### MUTED STRINGS:

A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



### PALM MUTE:

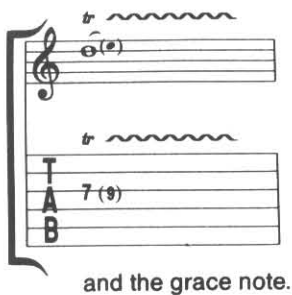
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



### TREMOLO PICKING:

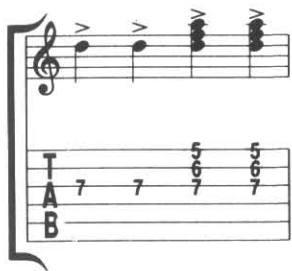
The note or notes are picked as fast as possible.





**TRILL:**  
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.

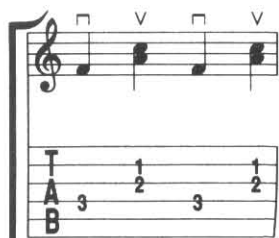


**ACCENT:**  
Notes or chords are to be played with added emphasis.



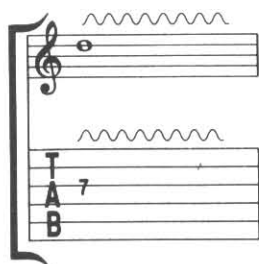
**STACCATO (Detached Notes):**  
Notes or chords are to be played roughly

half their actual value and with separation.



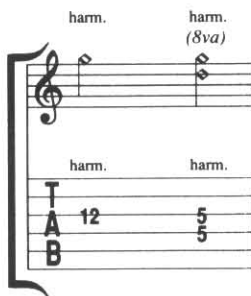
**DOWN STROKES AND UPSTROKES:**  
Notes or chords are to be played with either a downstroke

or upstroke ( u ) of the pick.

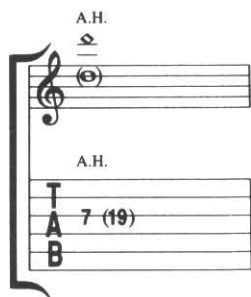


**VIBRATO:** The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

## HARMONICS

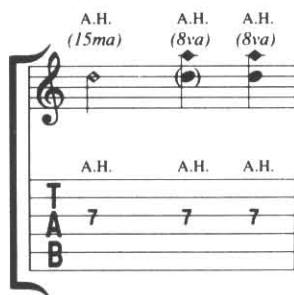


**NATURAL HARMONIC:**  
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



**ARTIFICIAL HARMONIC:**  
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

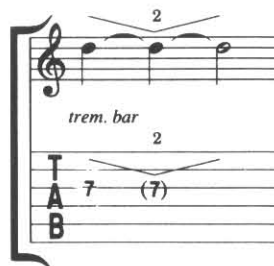
same string at the second tab number (in parenthesis) and is then picked by another finger.



**ARTIFICIAL "PINCH" HARMONIC:**  
A note is fretted as indicated by the tab, then the pick hand

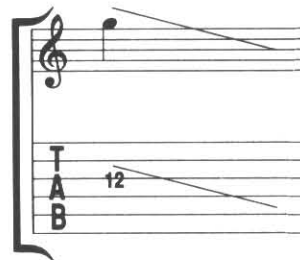
produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

## TREMOLO BAR



**SPECIFIED INTERVAL:**  
The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



**UN-SPECIFIED INTERVAL:**  
The pitch of a note or a chord is lowered to an unspecified interval.